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A serpent coiled around the foot of the vase points the time with its tongue.

The same authority reproduces[2] another specimen very similar to that now in the Pennsylvania Museum. It is a larger clock than the one above described and is in the shape of an urn mounted on an elaborately decorated square plinth. Here also a coiled serpent points the time, otherwise it is in form, at least, though not in detail, a replica of the Museum's specimen, although the handles are in the form of foliage instead of entwined serpents. A somewhat similar clock, signed by Le Loutre, "horloger du Roy, Paris," was sold in 1882 for £903 at the Hamilton sale in London.

In the Museum's specimen, the pedestal and body of urn and lid are of red porphyry, while the boy who marks the time, the entwined serpent handles, the plaques and mounts are of finely wrought ormolu. The height of both urn and pedestal from base to surmounting pomegranate ornament is two feet nine and a half inches; the pedestal is ten inches square.

It is a superb specimen; and the clockmaker who examined the works states that while undoubtedly old, they are in well-preserved order.

S. Y. S.

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TECHNICAL EXHIBIT OF LEADED GLASS

The interesting process of making leaded glass, as illustrated in an exhibit covering an area of fifteen square feet, may be studied by visitors to Memorial Hall. This was prepared and arranged by Mr. Nicola D'Ascenzo, of The D'Ascenzo Studios, Philadelphia, a former student of the School of Industrial Art. Here, on a table top, the entire process is shown, step by step, and one is spared a journey through the two thousand square feet of space which Mr. D'Ascenzo's studios and shops occupy. One misses, of course, the cordial welcome of Mr. D'Ascenzo, the making of the full size cartoons by his assistant designers, the snip of the scissors in the pattern room, the screech of the wheel as the glass is cut, the painting of the glass on the easels, the burning of the glass in the kilns and the hiss of the soldering iron. However, the actual process, removed from its active surroundings, is shown on the table, beneath the Lewis collection of Swiss stained glass in the Southeast Pavilion.

First Step. The full size drawing, in color. In the solicitation of orders for leaded glass, a drawing, made to scale and in water colors, is submitted to the prospective purchaser. Such drawing is intended to harmonize with the character of the architecture and the tones of the interior of the building. After the actual measurements and templets of the opening are obtained, they are laid out on paper and placed on the walls of the large studio. It is interesting to watch the design drawn into this full size lay-out under the hands of the artist and his assistants. The cartoon is made in charcoal with the lead lines indicated.

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[2] Britten, *loc. cit.*, p. 435, Fig. 565.

Second Step. The design traced. The full size drawing is now removed from the large studio and is taken to the cutting rooms. Here tracings of it are made, again on paper. It is needless to explain that the lead lines break the glass into various sized pieces. On the tracings each piece of glass receives a number.

Third Step. The patterns. One tracing is now cut, following the lead lines, giving a numbered paper pattern for each piece of glass. A special pair of scissors must be used in cutting the patterns. These scissors cut away from the paper pattern the space which will be occupied by the heart of the lead when the glass is glazed.

Fourth Step. The glass cut. It will be noted that there are two diamond point wheels in the exhibit used for this purpose. The exhibit is of antique glass and very beautiful effects can be obtained in this glass through its richness of color and luminosity and it is in his knowledge of the grouping of colors that the artist achieves his wonderful results.

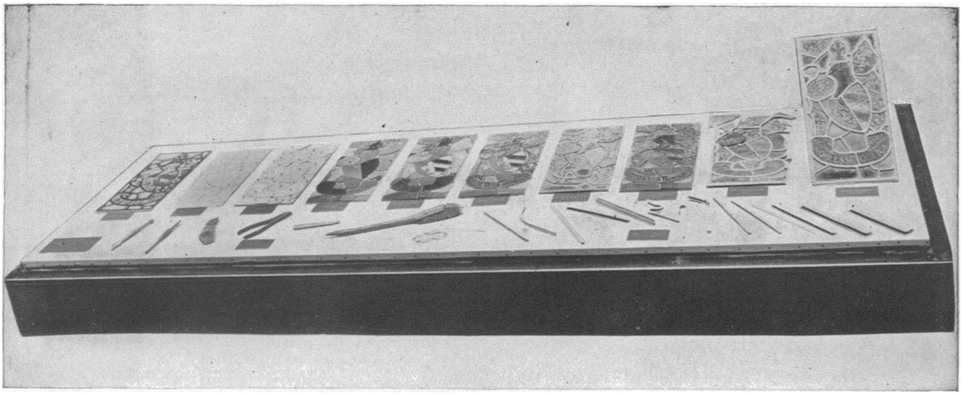

Exhibit of Stained Glass
Showing the various Processes of Manufacture

Fifth Step. Some of the color etched from the glass. A special kind of antique glass, known as flash, must be used when etching. It is pure white, with color applied to but one side. Hydrofluoric acid is employed to eat away the color in the pattern desired, the color portions to be retained being protected by asphaltum and tin foil. The acid has taken the place of the wheel and pumice used by the artisans of the fourteenth century to obtain the same results but with a greater amount of labor. Etching is done to get light and shade, to diminish tone, etc.

Sixth, Seventh and Eighth Steps. The glass painted and fired. In antique work the painting is done with but one tone of pigment. All shadings are obtained with the brush only on different colors of glass and, in order to obtain the necessary effect, the glass is painted and fired as often as three, four and five times.

Ninth Step. The painted pieces in process of glazing. Below are displayed numerous pieces of lead in various widths. It will be seen the lead has a center rib, known as the heart, with a flange on each side of the heart. The small flat tool spreads the flanges to take the thickness of the glass. The lead is pliable and can be bent and twisted to the contour of the various shaped pieces. The square edged knife with the heavy handle is used to cut the lead, the handle being used as a hammer. In glazing, one of the tracings which was made from the full size cartoon is laid on the glazier's table. As the pieces on the tracing are numbered, the glazier fits the pieces of glass and lead together over the tracing, thus losing no time in assembling. The various sections of a leaded glass window are kept together on boards, according to pattern, throughout the entire process. After the pieces of glass and lead are assembled, the wire solder, which comes on spools, is applied with a heated iron at each intersection or joint. A soldering iron and wire solder, together with a pincers for cutting the solder, are on display.

Tenth Step. The finished product. After soldering, the light is taken to the cementing room. On both sides, between the flanges of the lead and the glass, cement is applied and allowed to harden. This renders the light water-proof. Then, about every eighteen inches apart, steel bars, one-half inch wide, are taken across the width of the light on the inside and soldered to the lead. This prevents the glass from bulging and counteracts wind pressure.

In the production of leaded glass an enormous amount of labor and time are required. Browning expresses our thought in the words—"Works done least rapidly, Art most cherishes."

F. M. Kretschman.

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RECENT ACCESSIONS TO CERAMIC COLLECTIONS

The Museum has received, since the appearance of the April Bulletin, three collections of pottery and porcelain, two of which have been placed in the Museum on loan, and one has been received as a bequest.

The late Dr. S. Weir Mitchell was for many years deeply interested in forming a collection of Delft ware. This collection has been kept intact and has been recently placed on loan here by his sons. The cream of the collection has been arranged in a wall case in the northwest corner of the East Gallery, in the section devoted to tin enameled pottery. Many rare and unusual pieces will be found in the collection, which consists almost entirely of examples made in Holland during the eighteenth century. Among the more interesting pieces may be mentioned a choice example of black Delft with its brilliant glaze decorated in colors in Chinese style, such as was pro-